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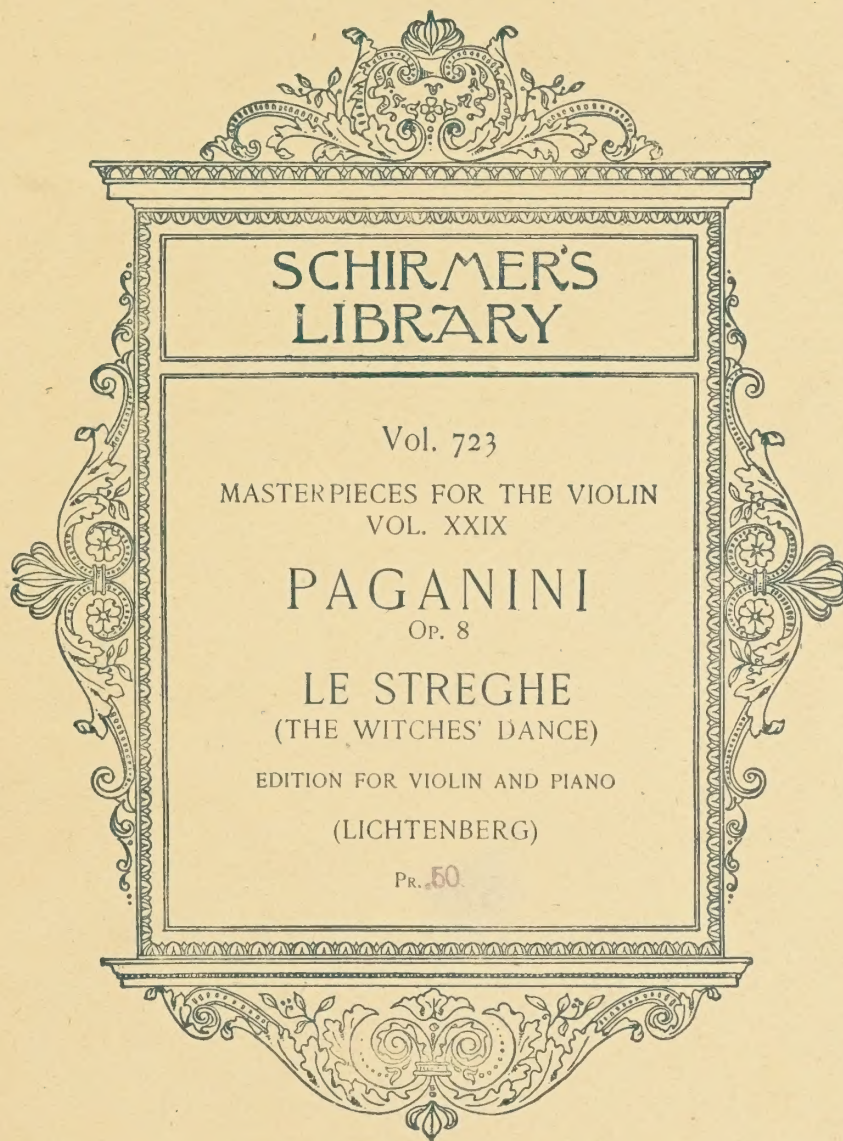


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Vol. 723

MASTERPIECES FOR THE VIOLIN VOL. XXIX



NICCOLÒ PAGANINI

Op. 8

LE STREGHE
(THE WITCHES' DANCE)

FOR

VIOLIN

AND

ORCHESTRA (OR PIANO)

THE VIOLIN-PART EDITED AND FINGERED

BY

LEOPOLD LICHTENBERG

WITH A BIOGRAPHICAL SKETCH OF THE AUTHOR

BY

RICHARD ALDRICH

NEW YORK : G. SCHIRMER

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NICCOLÒ PAGANINI



PAGANINI'S name is one that burns with a lustre peculiarly its own in the record of musical art in the nineteenth century. He represents the climax and the highest triumph of the virtuoso. Soon after the beginning of the nineteenth century came about what Dr. Hanslick calls a "new birth of the wandering musician," in

the travelling virtuoso. Thalberg, Liszt, Chopin, Henselt, Clara Schumann, Döhler, Dreyschock, the pianists, and the violinists Spohr, Paganini, Vieuxtemps, Ole Bull, Lipinski, de Bériot, the 'cellist Servais, and still others, all appeared within a very few years of each other, contesting for the palm. Of all these, the most potent in his spell upon the public, the most mystifying in the magic of his wonderful technical powers, was Niccolò Paganini. With only one other of his kind was he comparable—Franz Liszt. But unlike him, Paganini lacked a high and truly musical gift. His powers were chiefly comprised in his marvellous mastery of the violin, and in the effects he obtained upon it, before him unheard of and unimagined. His compositions have a certain originality and charm, and many of them still appeal to violinists of the virtuoso style, and through them to the public; they exploit, naturally, the brilliancy and novelty of the technical devices that he introduced and that have become famous.

Paganini was born at Genoa, Italy, February 18, 1784. His father was a petty shopkeeper, uneducated, but fond of music, and a performer on the mandolin. The young Niccolò, like most who have made a great mark in music, early showed evidence of his genius, and his father took steps to develop it, forcing his talent, in fact, with the greatest roughness and severity. He studied at first under local teachers. He had made much progress by the time he was six years old, and when he was eight he wrote a sonata. His master made him play a new concerto in church every Sunday, and at the age of nine years he made his first appearance at a concert. Then he was sent to Ghiretti and Alexander Rolla, of Parma. He even then began to experiment with new effects, new methods, new technical devices, and devoted himself to practice with a veritable frenzy. He made his first concert tour in neighboring Lombardy cities when he was thirteen years old, and laid there the foundation of a reputation that never ceased growing during his lifetime.

He speedily entered upon a checkered and adventurous career, in which his artistic successes were mingled with dissipations of all sorts, especially with a passion for gambling. For some years he experienced the strangest vicissitudes of mood, sometimes giving up the violin for the guitar for months at a time, sometimes devoting

himself exclusively to amateur agriculture. But he finally began his concert tours again, which he kept up in Italy with constantly increasing success, to the admiration and bewilderment of the public. In 1828 he left Italy for the first time, and appeared in Vienna. The contemporary accounts exhaust the resources of language to describe the delirium of excitement and wonder into which his performances threw the whole city. During his long stay in the Austrian capital, he was honored in every possible way, official and unofficial. His progress through the cities of Germany was similar in kind. He reached Paris in 1831, where his success was quite as great. Only in England was he received somewhat coldly, and his business methods aroused opposition; but his pecuniary gains were enormous.

The winter of 1833 he spent in Paris; one fruit of his sojourn was the symphony with viola obbligato, "Harold in Italy," which Berlioz wrote for him at his suggestion. In 1834 he returned to Italy, where he had invested his great earnings in landed estates. The final chapter of his life was a miserable end to his brilliant career; it was unfolded in France between 1836 and 1840. He joined with a firm of speculators in the building of a club house, called the Casino Paganini, in Paris, nominally for musical entertainments, really for gambling. The government refused it a license; the concerts failed to pay. He hurried to Paris to save the venture by performing at them himself, but he was too ill to play. The company collapsed; he was sued for 50,000 francs, which he had to pay under pain of arrest. As the sentence was about to be executed upon him, he died of laryngeal consumption, on May 27, 1840, being at that time in Nice, in search of health.

Much has been written about the characteristics of Paganini's playing, which must have been much more than the mere trickery of a virtuoso. He seems to have had a fine though not very large tone, and an expressive cantilena; his intonation was unfailing, his rapidity on the fingerboard lightning-like, his bowing of the highest dexterity. He had such a command of double stops, harmonics, and double harmonics, as none other ever possessed. He introduced or revived a number of novel effects that long puzzled violinists, notably by tuning his instrument in unusual ways. His violent staccato, his frequent use of left-hand pizzicato passages, were peculiarities of his playing. One of his most noted feats was to play solos upon the G-string, which he tuned higher, and upon which, by the use of harmonics, he attained a compass of three octaves.

Paganini's influence upon the modern technique of his instrument and the development of its style was very great, comparable only with that of Liszt upon pianoforte playing. His compositions are not numerous. They include twenty-four caprices for violin solo, twelve sonatas, two concertos, in E flat and B minor, a "Moto Perpetuo," several sets of variations and three quartets for violin, viola, guitar and violoncello.

RICHARD ALDRICH.

Le Streghe.

The Witches' Dance.

Edited and fingered by
Leopold Lichtenberg.

N. PAGANINI. Op. 8. (Posth.)

Violin. *Maestoso* *Tutti*

Piano. *Maestoso.* *mf* *f* *mf* *f*

mezza voce

f *f* *ff* *f* *p*

Larghetto.

Solo

espr. e largam.

The musical score is written for a solo instrument (likely a violin or flute) and piano accompaniment. It is in 2/4 time and features a key signature of one sharp (F#). The score is organized into six systems of staves.

- System 1:** The solo part begins with a *Solo* marking and the instruction *espr. e largam.* (expressive and larghetto). The piano accompaniment starts with a *p* (piano) dynamic.
- System 2:** The solo part continues with a melodic line. The piano accompaniment provides harmonic support.
- System 3:** The solo part features a melodic line with a fermata marked with an *8*. The piano accompaniment continues.
- System 4:** The solo part has a melodic line with a fermata marked with an *8*. The piano accompaniment includes a *p* (piano) dynamic marking.
- System 5:** The solo part has a melodic line with a fermata marked with an *8*. The piano accompaniment includes a *p* (piano) dynamic marking and a *dolce* (sweet) marking. The system concludes with first and second endings.
- System 6:** The solo part has a melodic line with a fermata marked with an *8*. The piano accompaniment includes a *f ad lib.* (forte ad libitum) marking and a *f* (forte) dynamic marking.

Theme.
Andantino.
Solo

dolce
Andantino.
p
mf

Tutti
f

Solo
f

Più lento.
p dolce
ad lib.
Tutti
f a tempo
a tempo
p
ad lib. colla parte

f
ad lib.
3
3
3
3

Var. I.

Musical score for Variation I, featuring a piano and violin. The score is in 6/8 time, key of D major, and consists of five systems. The piano part is in the lower staves, and the violin part is in the upper staves. Dynamics include *mf legg.*, *f*, *p*, and *cresc.*. The piece ends with a fermata and a 2/4 time signature change.

Più lento. *dolce trem.* *ad lib.* *Tempo I.* *mf*

Più lento. *Tempo I.* *p* *colla parte* *p*

f *p* *f* *p* *cresc.* *f*

Var II. *legg.* *pizz.* *8* *pizz.* *8* *pizz.* *8* *pizz.*

p

harm. *harm.* *harm.*

pizz. pizz. harm. pizz. pizz. harm.

pizz. harm. pizz. harm. Più lento. dolce

Più lento.

p

Tempo I. harm.

Tempo I.

colla parte *p*

harm. pizz. pizz. harm. pizz.

Minore.

Più lento.

The first system of the musical score for 'Minore.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a half note E5. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The piano part is marked with a forte 'p' dynamic. The vocal line includes a 'vibrato' marking and a 'dim.' (diminuendo) marking. The system concludes with a series of triplets in the vocal line.

The second system of the musical score for 'Minore.' continues the vocal and piano parts. The vocal line features a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a half note E5. The piano accompaniment continues with the same eighth-note pattern. The system concludes with a series of triplets in the vocal line.

Var. III.

largamente

The third system of the musical score for 'Var. III.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a half note E5. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The piano part is marked with a mezzo-forte 'mf' dynamic. The system concludes with a series of triplets in the vocal line.

The fourth system of the musical score for 'Var. III.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a half note E5. The piano accompaniment is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The piano part is marked with a piano 'p' dynamic. The system concludes with a series of triplets in the vocal line.

First system of musical notation. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a triplet of eighth notes, a trill, and a triplet of eighth notes. The lower staff is in bass clef with a key signature of two flats (Bb and Eb). It contains a triplet of eighth notes and a triplet of eighth notes.

Second system of musical notation. The upper staff continues the melody with a triplet of eighth notes. The lower staff continues the accompaniment with a triplet of eighth notes.

Più lento.
dolce trem.

Third system of musical notation. The upper staff is marked "Più lento." and "dolce trem." and contains a trill. The lower staff is marked "p" and "colla parte" and contains a triplet of eighth notes.

Tempo I.
harm.

Fourth system of musical notation. The upper staff is marked "Tempo I." and "harm." and contains a triplet of eighth notes. The lower staff is marked "p" and contains a triplet of eighth notes.

Finale.
Allegretto.

8

Allegretto.

p

8

8

hm.

8

This page of musical notation consists of six systems, each with a single treble staff and a grand staff (treble and bass staves). The key signature is one flat (B-flat), and the time signature is 4/4.

- System 1:** The treble staff features a complex, rapid melodic line with many beamed sixteenth and thirty-second notes. The grand staff provides a harmonic accompaniment with chords and moving bass lines.
- System 2:** Similar to the first system, with intricate melodic patterns in the treble and supporting chords in the grand staff.
- System 3:** The treble staff has a melodic line that includes a section marked *harm.* (harmonic) and *dolce* (sweetly). The grand staff includes a section marked *p* (piano) and *b2* (second inversion).
- System 4:** The treble staff continues with a melodic line, also featuring a *harm.* section. The grand staff has a section marked *b2*.
- System 5:** The treble staff has a melodic line with a *harm.* section. The grand staff has a section marked *b2*.
- System 6:** The treble staff has a melodic line. The grand staff begins with a section marked *f* (forte) and ends with a double bar line.

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violin

Le Streghe.

(The Witches' Dance.)

Edited and fingered by
Leopold Lichtenberg.

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The violin should be tuned
one half-tone higher; thus:



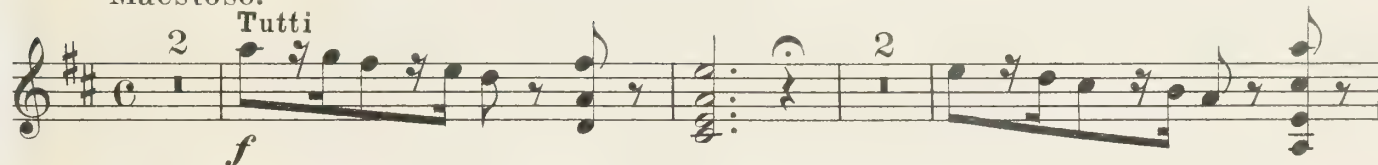
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+ = pizz.

Introduction.

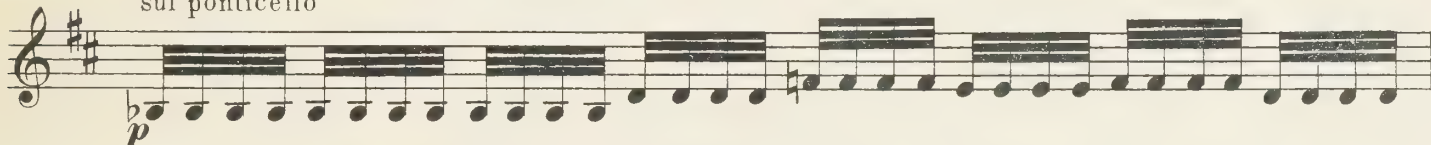
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Violin.

N. PAGANINI. Op. 8. (Posth.)



sul ponticello

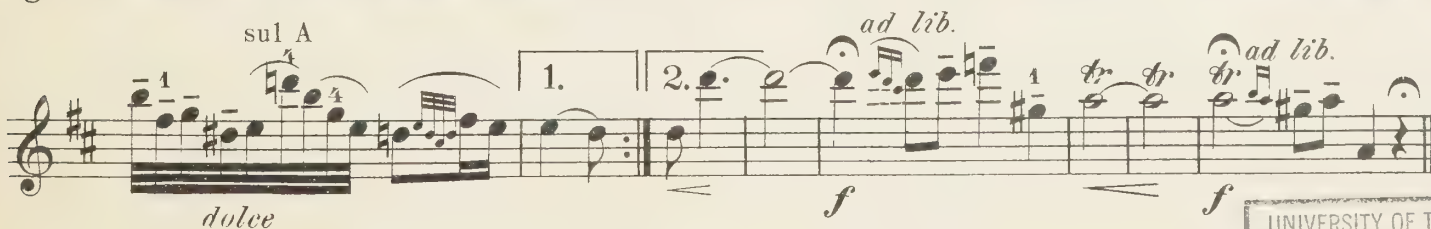


Larghetto.

Solo V



espressivo e largamente



dolce

f

f

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Violin.

Theme.
Andantino.

dolce

Tutti
f

Solo
f

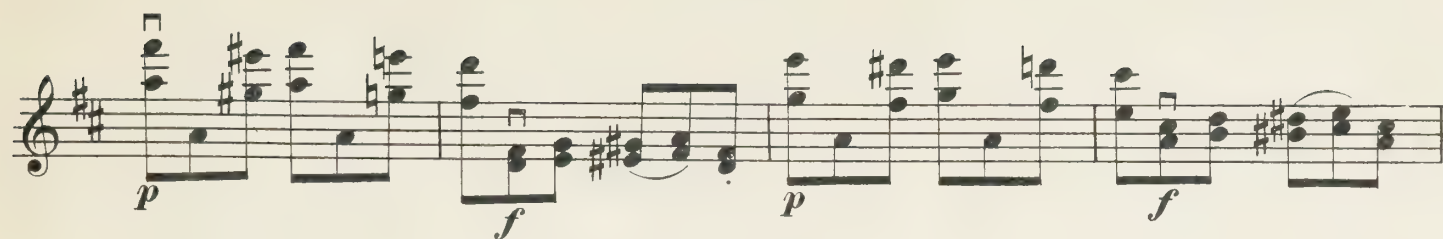
Più lento.
sul A
p dolce tremolando

ad lib. **Tutti**
f

Var. I.
mf leggiero

f *p* *f*

p *f*



Più lento.

sul A
dolce tremolando

Tempo I.



Var II.

Violin.

Violin score for Var II, measures 1-24. The music is in G major (one sharp) and 6/8 time. The tempo is *leggiero*. The score consists of six staves of music. It features rapid sixteenth-note passages, often beamed in groups of four or six. There are several trills marked with 'V' and 'V+'. Fingering numbers (1-4) are indicated throughout. The piece concludes with a double bar line and a repeat sign.

Piu lento

Violin score for *Piu lento*, measures 25-32. The tempo is *Piu lento*. The music is in G major and 2/4 time. The score consists of two staves. It features a melodic line with a long, expressive slur over measures 25-26, followed by a series of eighth and sixteenth notes. The piece ends with a double bar line and a repeat sign.

Tempo I.

Violin score for *Tempo I.*, measures 33-40. The tempo is *Tempo I.*. The music is in G major and 6/8 time. The score consists of two staves. It features rapid sixteenth-note passages, similar to the first section, with some trills and slurs. The piece concludes with a double bar line and a repeat sign.

Minore.
Più lento.

Violin.

5

sul A & D

vibrato

dim.

sul E & A

Var. III.

sul G

largamente

8

8

sul G

sul D

sul G

Più lento.

dolce, tremolando

Tempo I.

Finale.
Allegretto.

This violin score consists of ten staves of music in D major. The notation includes a variety of melodic and harmonic textures, with frequent use of slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (open string). The piece concludes with a final cadence.

Technical markings and dynamics include:

- sul A & D* (third staff)
- sul G* (fourth staff)
- sul G* (seventh staff)
- dolce* (eighth staff)

The score is characterized by intricate melodic lines, often spanning multiple staves, and a rich harmonic accompaniment. The final staff features a complex, rapid melodic passage.



